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THE INTERFAITH JOURNAL ON RELIGION, ART AND ARCHITECTURE
VOL. XLII • NO. 3, 2009 • ISSN 00147001

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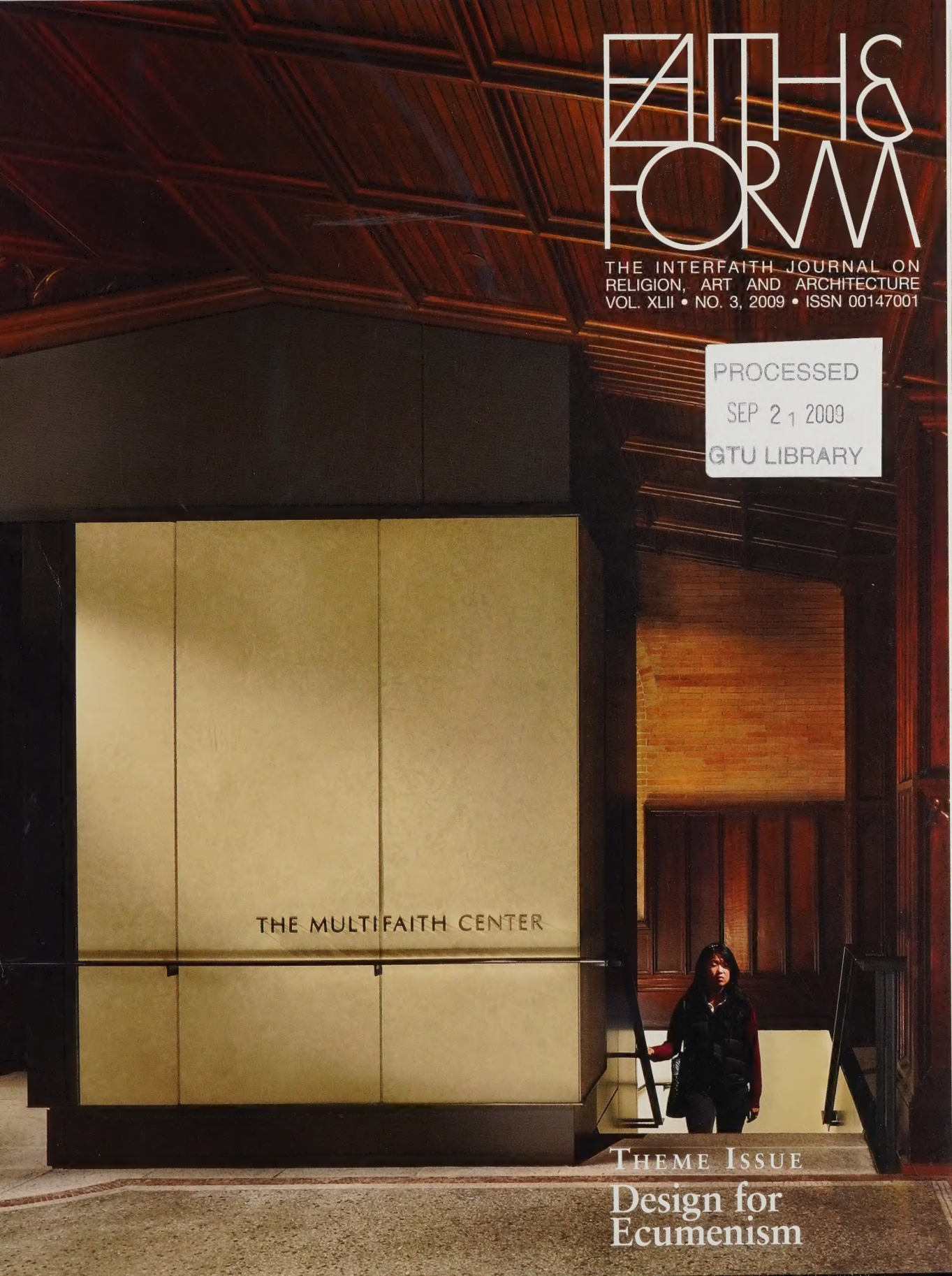

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Photo: Halkin Photography, LLC

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Entrance to the new Multifaith Center at Houghton Chapel at Wellesley College, designed by KieranTimberlake *(article begins on page 6).*

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New Wine in Old Wineskins

Editor's Page * Michael J. Crosbie

The focus of this issue is ecumenical environments: art and architecture that accommodate believers of different faiths. The articles explore how adaptations are made, how people of different creeds worship together, and how spaces are shared. Some of these projects have been in use for many years, living and changing with the congregations that share them, while others, such as the Multifaith Center at Wellesley College, are brand new. This project reflects changes in spirituality and faith on college campuses—prime locations for experimentation with ecumenical design.

Another wrinkle in the ecumenical fabric is one denomination's new use of religious buildings designed for another one. Baptists move into old synagogues, Buddhists take over Catholic churches, and Muslims worship in former Presbyterian churches. This adaptive reuse of religious buildings is nothing new, but we are now seeing more secular buildings being transformed for religious uses.

A new book, *No Building Left Behind: New Uses for America's Vacant Religious Buildings and Schools*, edited by Robert Simons and published by the Urban Land Institute, documents the opportunities of reusing religious buildings for such things as condominiums, restaurants, and libraries. The book includes a chapter on a reverse trend: supermarkets, bowling alleys, and movie theaters undergoing transformations into houses of worship. In a chapter titled "From 'Temples of Consumption' to 'Temples of Faith,'" authors Larry Ledebur and Subha Vyakaranam note that such conversions are part of the larger economic movement in real estate of converting buildings from one use to another. But there are challenges to converting secular buildings to religious uses.

The first obstacle is convincing local municipalities to remove these properties from their tax rolls. One benefit to congregations contemplating the reuse of secular (especially commercial) buildings is avoiding the zoning impediments common in building anew in residential neighborhoods. Existing structures suitable for religious functions are usually already zoned for retail, eliminating neighborhood resistance and the need for variances.

The authors point out that megachurches have taken the lead in commercial reuse. Big box stores are in trouble, resulting in former Wal-Marts and Costcos flooding the market. Adapting these structures is often far less costly to congregations than new construction. They also contain existing parking facilities and are usually located near major highways. The reuse of such structures by congregations is a green choice.

The book contains some surprising makeovers. One megacongregation bought the Forum stadium in Inglewood, California, where the Lakers basketball team played before the Staples Center was built. In Florida, a megachurch took over a Wal-Mart in a strip shopping center—the Calvary Chapel sign is now part of the mall's billboard. Grace Fellowship Church now occupies a former Grand Union store in Latham, New York, and its congregation has nearly tripled to 1,500.

These new developments reveal the churn of the economy, the rise and fall of faith communities, and the inventiveness of congregations to carve out new space from the cast-offs of others. But it's a story that has been part of the creation of religious art and architecture for thousands of years.

Michael J. Crosbie is the Editor-in-Chief of *Faith & Form* and can be reached by email at mcrosbie@faithandform.com

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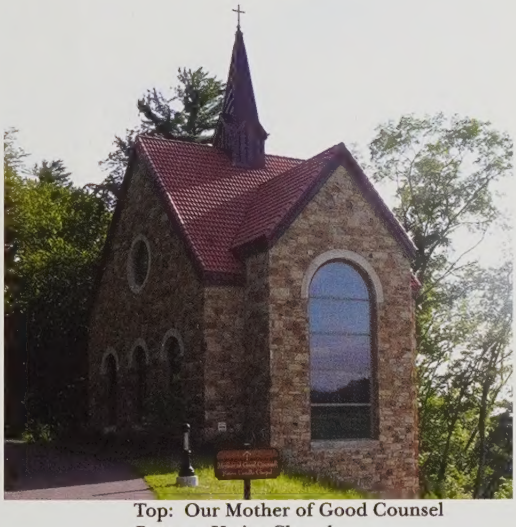

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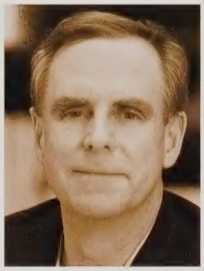

Design From Dialogue

Houghton Chapel and Multifaith Center at Wellesley College

By the Reverend Victor Kazanjian and Stephen Kieran, FAIA

The renovation of Houghton Chapel and Multifaith Center at Wellesley College in Wellesley, Massachusetts, is a project profoundly rooted in dialogue: between architect and client, between historical and contemporary programs and spaces, and among the people of diverse cultures and religions who constitute the campus community. This dialogue moved the project beyond implementing preconceived notions of what a renovated chapel space might look like, and instead impelled us to create spaces within an historic structure that would welcome all and would invite the campus to experience the diversity of the human community.

Prominent on college and university campuses across the country are buildings, often referred to simply as "the chapel," that once reflected the religious component of the educational missions of these institutions. Originally home to daily gatherings for prayer and ethical instruction, mostly in the Protestant Christian tradition, these chapel buildings have seen diminished use in the past half-century as educational institutions have renounced their religious past and have embraced a secular context for their future. Chapels on many campuses are religious anachronisms and function mostly as additional meeting spaces for community gatherings and lectures, or as historical buildings offering a quaint stop on college tours or a venue for the occasional wedding or memorial service. Since the mid-1990s growing religious diversity on campuses, reflecting the changing demographics of American society and the internationalization of American colleges and universities, has caused a rethinking of the role of religious and spiritual life in higher education and has thus brought new focus on religious and spiritual spaces, leading to the development of multifaith chapels.

In 1992 Wellesley College, a secular liberal arts college, set out on an uncharted path to create a new model for engaging religious diversity and spirituality as part of its overall educational program. In the nearly two decades that have followed, Wellesley has developed a multifaith religious and spiritual

View of the new worship space, and the circulation space that surrounds it.

Crypt plan
1 Main entrance
2 Reflecting pool
3 Kitchen
4 Study room
5 Worship room
6 Meditation room
7 Fellowship room
8 Prayer room with ablution space
9 Elevator from narthex

Plan of the Multifaith Center, on the lower level of the chapel.

Entrance into the worship room to the left and the meditation room on the right.

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Space in the chapel basement, before it was transformed into the fellowship room (below).

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The fellowship room occupies a space that reflects the shape of the chapel apse.

life program that supports Baha'i, Buddhist, Christian (Evangelical, Orthodox, Protestant, and Roman Catholic), Hindu, Humanist, Indigenous Peoples, Jain, Jewish, Muslim, Native American, Pagan, Sikh, Unitarian Universalist, and Zoroastrian traditions, and spiritual seekers of all kinds. But more than just a place for the celebration of different faiths, the core of Wellesley's program, called Beyond Tolerance, is an educational program on interreligious understanding and dialogue intended to equip students with the intellectual and practical skills necessary to be citizens of a religiously diverse world. Wellesley also offers programs on spirituality and education including wellness programs, pastoral counseling and spiritual direction, meditation, yoga, dance, and labyrinth walks to help students incorporate healthy practices into their lives and learning.

In 2006 one of the major challenges that remained for Wellesley was the spaces necessary to house its religious and spiritual life program. At the center of Wellesley's campus sits Houghton Chapel, a 125-year-old building that had fallen into disrepair and, from the 1950s to the advent of the multifaith religious and spiritual life program in 1992, was only sporadically used. In the two decades that followed, the Chapel became home for multifaith programs, religion-specific worship, community gathering, musical performances, lectures, and rituals. The building, however, particularly the dank and dingy basement in which most of the multifaith activities were held, was no longer adequate for all this activity. For years the College had talked about the need to restore and renovate the Chapel for its new contemporary use, but numerous initiatives found their way to the bottom of the priority list of building needs.

In 2006, as part of a larger fundraising campaign, Wellesley committed to a $7 million project to renew the Chapel building by restoring the upper Chapel and creating on the lower level an inspiring Multifaith Center. The project, designed by KieranTimberlake, was completed in April 2008 and included replacing all building systems; creating new chairs, new flooring, and a sprinkler system; repairing the roof; and improving acoustics. The entire Chapel has been made accessible through the addition of a ramp, an elevator, and accessible restrooms. Drainage around the building's perimeter has been enhanced to stop water penetration of the walls and foundations, exterior lighting has been extended, and exterior stairs repaired. The original beauty of the upper Chapel has been restored, and the enhancements needed for 21st-century programs have been added.

The centerpiece of the project is the complete and dramatic transformation of the basement into the Multifaith Center for Religious and Spiritual Life. Upon entering the new Multifaith Center one is greeted by a meditation fountain and a reflection pool. At the heart of the Center is a new multifaith worship space with translucent, linen-encased resin walls. The space glows like a lantern within the

century-old brick and stone walls, celebrating light and discovery where, in physical terms, one expects only darkness. The multifaith worship space, which provides flexible spiritual gathering space for people of all faiths and for multifaith programs, is surrounded on three sides by smaller rooms, each devoted to a more specific form of spiritual practice: prayer, meditation, and study. Symbolically these three rooms and their relationship to the multifaith worship space provide the community with the places for practice necessary for their specific faith, and also for encounters with one another and for dialogue within Wellesley's multifaith community. A gathering space contiguous to the worship space, with an adjoining kitchen to prepare and share food, provides a place for students, faculty, staff, and alumnae to gather in community.

The Chapel and Multifaith Center, while actively creating spaces for inter-religious understanding, dialogue, and encounter for the purpose of education and building community, have become a kind of global commons on campus where the people of the world gather to nurture and celebrate all particular forms of religious and spiritual practice. The newly renovated spaces not only support ongoing multifaith work at Wellesley but offer new opportunities for exploring religious diversity and spirituality as they shape Wellesley and the world.

The first principle of the program is that the work of the Multifaith Center is about education: the religious and spiritual programs and spaces must serve educational purposes, not simply religious ones. The spaces themselves needed to be part of educating a global community about religious pluralism and spirituality. The second principle is what is called "beyond tolerance," which describes a pluralism that balances the honoring of the particular expressions of religious and spiritual practice of particular groups or individuals with larger notions of the interconnectedness of all people and the importance of creating a common community with shared ethical norms. This necessitated creating spaces of engagement where not only could issues of inclusiveness be addressed, but also where the tensions and complex historical and contemporary conflicts among religious peoples could be engaged. The spaces would offer a place of discovery, where people could explore the deepest questions of meaning and purpose in their lives, and could go in times of joy and sorrow. They would be places that retain the ancient purposes of learning as about body, mind, and soul, but in a multifaith and broadly spiritual context.

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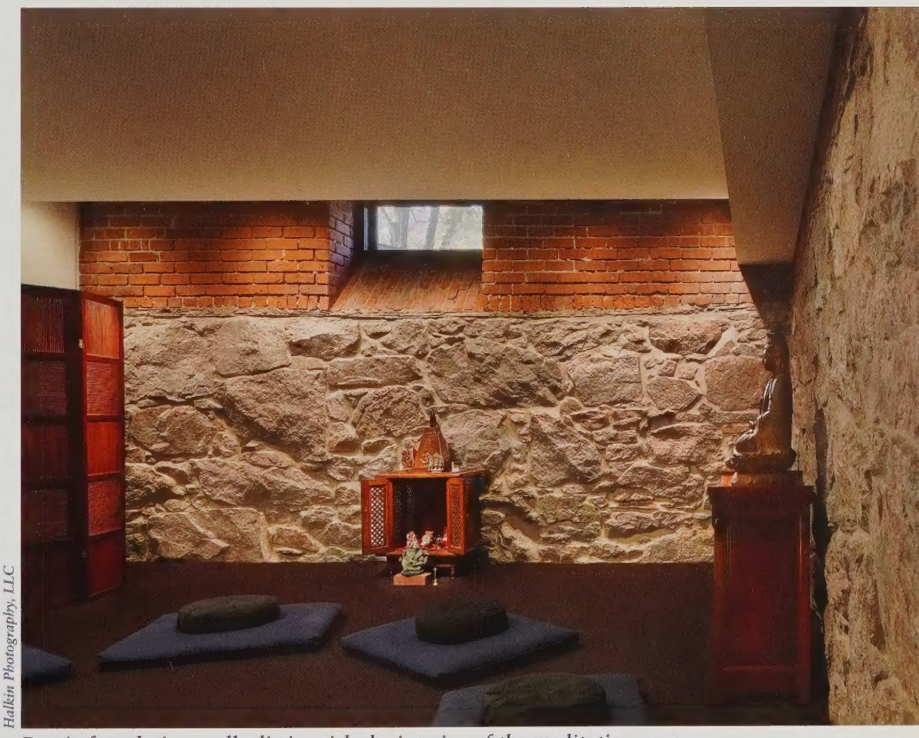
The prayer room with its ablution space behind a folding screen.



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Rustic foundation walls distinguish the interior of the meditation room.

The greatest gift for an architect is a profound program, a statement about an institution to use to generate form: a vision or a particular view of humanity in the world that becomes the genesis for form-making. The concept of equality of presence for all groups, regardless of size, translated directly into the three rooms on the perimeter of the main hall. At one point in the design, there was a discussion about these rooms' being associated with

Near the grade-level entrance is a reflecting pool and places to sit.

specific faiths: a Muslim Prayer Room, a Buddhist Meditation room, etc. But ultimately we realized that these spaces were not about particular faiths. They were about modes of spiritual practice, about worship, study, meditation, prayer, and gathering for food and fellowship. People of all faiths engage in each of these modes of practice. No matter how small the contingency of a particular group might be, equity for all on the campus became formative for the planning strategy.

Rather than creating functional rooms for prayer, meditation, and study as completely independent spaces, it became architecturally important to fuse them back to the central worship hall so that the spaces would be in dialogue with one another. We accomplished this by extending the wood floor of the worship space into the three surrounding rooms and aligning the doors of the worship hall with the doors of those spaces so that you could never be in one and not feel the presence of the other.

Ultimately, the spaces are the result of an emergent process of discovery and design influenced by our shared interest in the architectural forms of spaces throughout the world. Reflecting on the spiritual spaces throughout Asia and Europe, particularly those in India and Italy, together we were able to expand the design vocabulary of spaces for a global community. For example, based on experiences of walking in Hindu and Buddhist temples and through cathedrals, synagogues, and mosques where people enter and are led on a walk around and through various spaces, we explored the notion of a space as a circumambulatory experience, a concept we both related to.

Another discovery was the use of such elements as light, water, earth, stone: aspects of ancient sacred space and practice movingly incorporated into the design. Counterpoised against the magnificence of the chapel above and in dialogue with it, light is the heart of the whole enterprise and unifies its different modes and diversities. To discover at the core of this building a luminous, glowing box of light is startling: LED (light-emitting diode) lit resin panels in which linen is embedded make the walls of the worship space glow. An ancient cloth, encased in modern materials, used for the same purpose intended by those who made the stained glass above in an earlier generation, inspired the design. The juxtaposition of these ancient and modern technologies to create a moving appreciation and response to the presence of light is another part of the dialogue between history and modernity.

To wander through the building at various times of day and night is to take in the sounds and silences therein: beautiful music as the choir, orchestra, and musicians of all types make this space their home; Shabbat services, Christian prayers, Unitarian-Universalist songs, all

occurring in the same multifaith worship space; chanting from the Buddhist, Sikh, and Hindu communities in the meditation room; and the steady stream of Muslim and Baha'i women walking to the prayer room. There are also weekly meetings of the Wellesley chaplains and multifaith student council, and lectures, movies, and programs.

And there have been special moments: Flower Sunday when a thousand students gathered in the Chapel for a multifaith celebration of sisterhood; Yom Kippur services, Iftar dinners, and Holy Week services all held in the worship room of the Multifaith Center; poetry jams, a monthly interfaith coffee house, Dinner and Dialogue (a monthly program for the campus on religion and society), and training programs for student leaders on interfaith dialogue; alumnae events, lectures, and conferences on religious perspectives of global issues; convocation, baccalaureate; memorials and weddings. The opportunities continue to grow.

What may be most surprising about the Multifaith Center is that students are using it in an informal 'round-the-clock way as a place to study, cook, play, and eat together. Kazanjian recalls: "One night, as I ventured back to what I was sure would be an empty space to do a few chores, I discovered a Center full of Wellesley students playing music, dancing, talking, and painting each other's hands with Mendi. It was a party planned by Wellesley's Hindu and Muslim students, open to all and attended by Hindus, Muslims, Jews, Christians, Baha'is, and a whole host of other friends. I stood there in awe and thought to myself, 'This is it. This is what we hoped and imagined.' I asked the students gathered how this happened, and they said, 'The space is so beautiful it feels sacred for all of us, and we just want to be here.'"

The Reverend Victor Kazanjian is Dean of Religious and Spiritual Life and Co-director of the Peace & Justice Studies Program at Wellesley College. Stephen Kieran, FAIA, is design partner at KieranTimberlake, an internationally recognized architecture firm based in Philadelphia.

Project Credits

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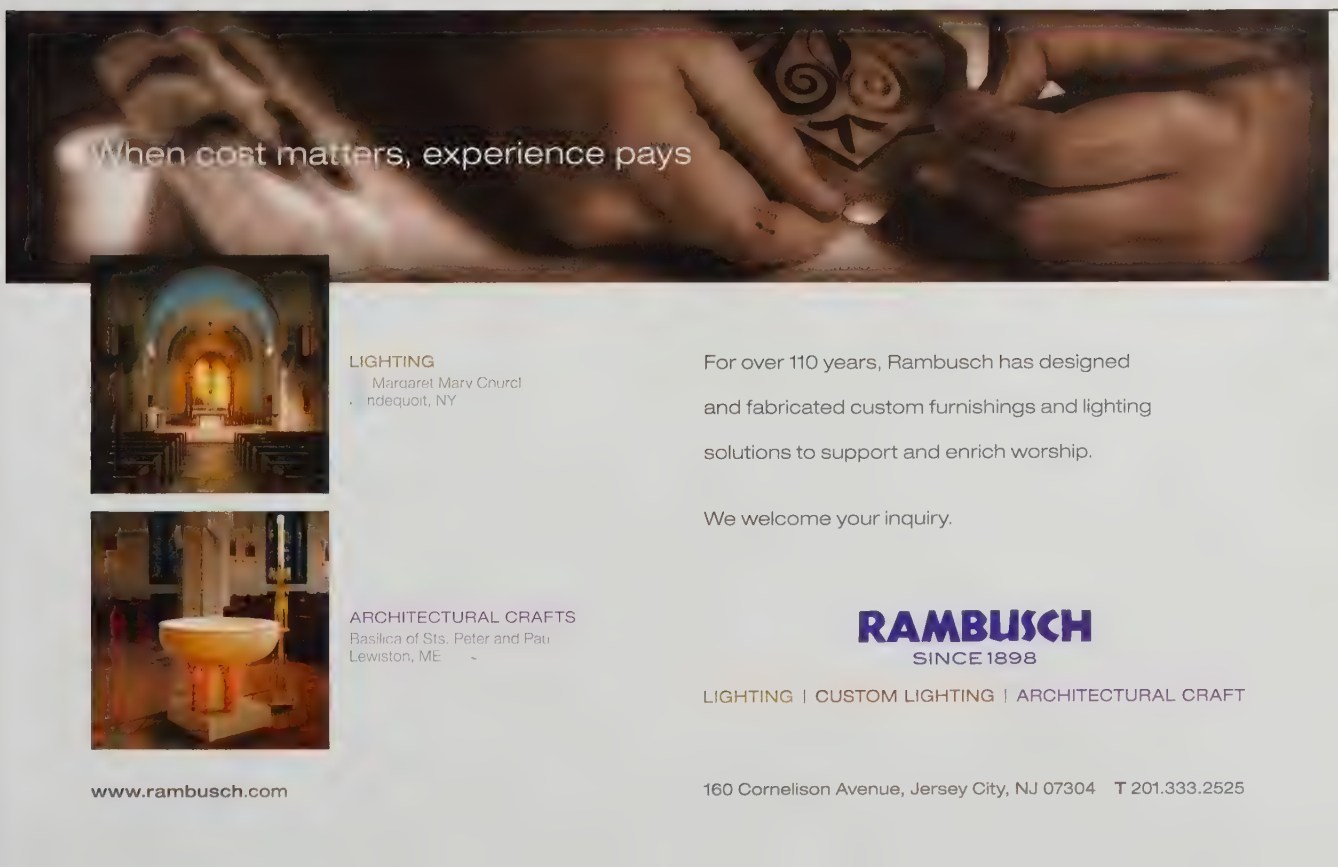
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Buddhists in Battell

How Yale's historic chapel is making Eastern believers welcome

By Dariel Cobb

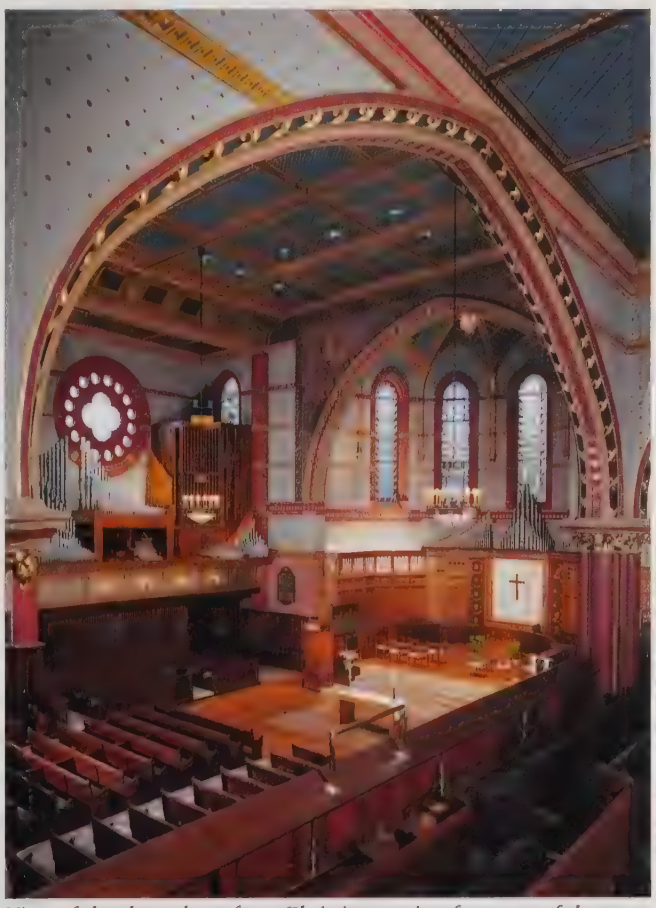
As a graduate student at the Yale School of Architecture my main interaction with Battell Chapel on Old Campus, where the freshmen live, was to attend crowded evening lectures by visiting cultural luminaries such as David Lynch. The architecture school, a Brutalist building designed by Paul Rudolph in 1958, stands in stark contrast to this part of campus and to the rest of the university, characteristically Gothic revival. Walking home from studio at midnight I once decided to cross through Old Campus and look in on Battell Chapel, which I thought would be empty and eerily lit by orange street lights through stained glass. That's the night I discovered one of Yale's spiritual oases.

Entering the chapel though the corner of the narthex I encountered a crepuscular space. Most of the chapel's Christian features, the altar, and the organ were hidden in shadow. Students, some with their eyes closed, sat here and there in the pews. On the floor in the middle of the transept between the first pew and the steps leading to the altar, a bevy of candles moved together like a flock of gulls — dancing flames surrounded by a circle of mats and cushions. Another student sat erect in a traditional Buddhist meditation pose, cross-legged, tilted forward, her hands folded in a half moon. A pot of tea, ceramic cups, cookies, and sliced apples were presented on an adjacent table. I took a seat on one of the cushions. A student stood up and silently poured a cup of tea, which she then brought back and presented to me. Its aroma mingled with the scent of mild incense. I sat with the tea for 20 minutes. It was quiet this time of night, with few cars passing outside. The peacefulness within was infrequently punctuated by the sound of footsteps. After my long studio stint, it was particularly blissful. Later I learned that this experience, aptly named Stillness and Light, was a gift from Yale's Buddhist Chaplaincy, Indigo Blue.

Indigo Blue is six years old. It provides 12 hours of programming seven days a week during the academic year, daily, including lectures, chanting, and meditation. Chaplain Bruce Blair, ordained as a Bodhisattva teacher in a Korean order of Mahayana lineage, conducts formal evening services in traditional vestments for students from the multinational Pan-Buddhist world. Mahayana is one of three major schools of Buddhism practiced today. Theravada is practiced in South Asia; Vajrayana, the school of the Dalai Lama, is practiced in and around Tibet. In the U.S., one encounters a unique mix of Zen Buddhism from Japan, Vajrayana, and the widely varied traditions of Asian immigrants. The Buddhist Chaplaincy at Yale is part of the University's response to an international student body, whose presence signaled the need for campus ministries to accommodate Eastern religions alongside Western ones. Embracing its multifaith mission, the University Chaplaincy's logo is a circle composed of symbols representing 13 world religions, turned so that no symbol sits directly at top or bottom. The promise of inclusion this logo represents manifests itself in the physical space of Battell Chapel, a Christian memorial chapel where the University Church conducts its Sunday worship service.

Battell Chapel is an august High Victorian Gothic structure built in 1876 to memorialize students lost in the Civil War. Architect Russell Sturgis gave Battell the form of a truncated Roman cross, with only the

The Yale University Chaplaincy logo has symbols representing 13 world religions.



View of the chancel, set for a Christian service, from one of the balconies in Battell Chapel.

Photo copyright by Norman McGrath, courtesy of Norman McGrath Architects

Photos by Christopher Crosbie

Some of the rituals of Stillness and Light, which take place each night: The mandala is set in place (1), participants take their places (2), trays of candles are brought to the circle (3), candles are place at the mandala's center (4), tea is served (5), tea is refreshed (6), students meditate (7), participants visit the chancel (8), individual prayer contrasts with group meditation (9).

faintest gesture towards a transept. Along with two neighboring dormitories built concurrently, the chapel forms part of a continuous outer street wall, its muscular rusticated façade and enlarged apse guarding a key corner of Old Campus that marks the boundary between town and gown. Inside, wide wood pews fill the space and line the tiered balcony on the south and west sides of the chapel. Notable highlights include a stained glass window by Louis Comfort Tiffany and a carved wooden reredos designed by Andrew Euston during one of the chapel's four renovations. The most recent renovation, by Newman Architects in 1984, restored original gold stencil patterns and dark red and blue hues to the chapel's walls, previously painted to resemble ashlar.

Blair, the son of a Congregational pastor, remembers this sullen painted stone look from his undergraduate years when his job was to mop the chapel's floor for Sunday services. Stillness and Light, which takes place nightly from 10 PM to 2 AM, was partially inspired by Blair's retrospection. "From my days as a work-study student," he recalled, "I knew the chapel was beautiful at night, when no one was using it." Meditation begins with the construction of a mandala of mats and cushions in the open floor area provided by the chapel's transept, not a traditional form but one conducive to the space. Four cushions are placed at the four quadrants of the circle, then more cushions fill the spaces in between. A brightly colored fleece blanket is placed atop each cushion. Candles are lit at the circle's center, tea is brewed. The students who build this inner sanctuary, this space within a space, repeat the act of resanctifying the chapel for a particular purpose each night. Meditation is a Socratic practice with the goal of self-awareness. Each night the mandala is set up exactly the same way because it is meant to act as a mirror--a stable, stationary backdrop against which is revealed one's changing state of mind. The mandala provides a distinctly Buddhist scaffold, but Stillness and Light does not dictate how one must participate. While the chaplain's assistance is informed by his training, he forgoes traditional clothing. There are no starting or stopping times, no liturgies, nothing prescribed. Visitors sit wherever they wish and stay as long as they like, yet the atmosphere in Battell Chapel is never casual. This dark, vast space exudes a sense of the sacred (Blair notes that meditation never quite works in a classroom). Visitors are inclined to tread lightly and speak softly, if they speak at all.

Indigo Blue doesn't advertise, so students often stumble across this celebration of stillness unawares, as I did. "We're nearly invisible," Blair explains, "except to the students who come—we're invisible in plain sight. We do this every day but we don't make a lot of noise about it. It's a different way of doing religion." News has spread by word of mouth, and these days Stillness and Light is host to 20 to 30 students each night, some of whom are active members of other faith communities. "The quality of the form serves to deepen the quality of one's inquiry regardless of faith," Blair remarks, which is particularly helpful for a Chaplaincy guided by precept to serve all students, not just those who self-identify as Buddhists. Indigo Blue estimates that since its inception it has served approximately 10,000 cups of tea to 1,000 different students during midnight meditation at Battell.

Symbiotic coexistence in the chapel "depends on the tolerance and flexibility of a space so clearly Christian," notes Reverend Ian Oliver, Pastor of the University Church at Yale. As Senior Associate Chaplain for Protestant

Life, Oliver helps coordinate use of the chapel. He has been impressed by students' resourcefulness in meeting simple requirements like storage (the space behind the reredos is wide enough for one person to slide along to store or retrieve candles and cushions) and the seamless transformations of the space. University Chaplain Sharon Kugler, head of the Office of the Chaplaincy at Yale, has guided the Chaplaincy in the direction of religious diversity and interfaith dialog. At a university with a strong commitment to free speech, "you get to say who you are," Oliver remarks. The spirit of mutual respect and tolerance is buoyed by the belief that "the college chapel belongs to the University, not to the congregation."

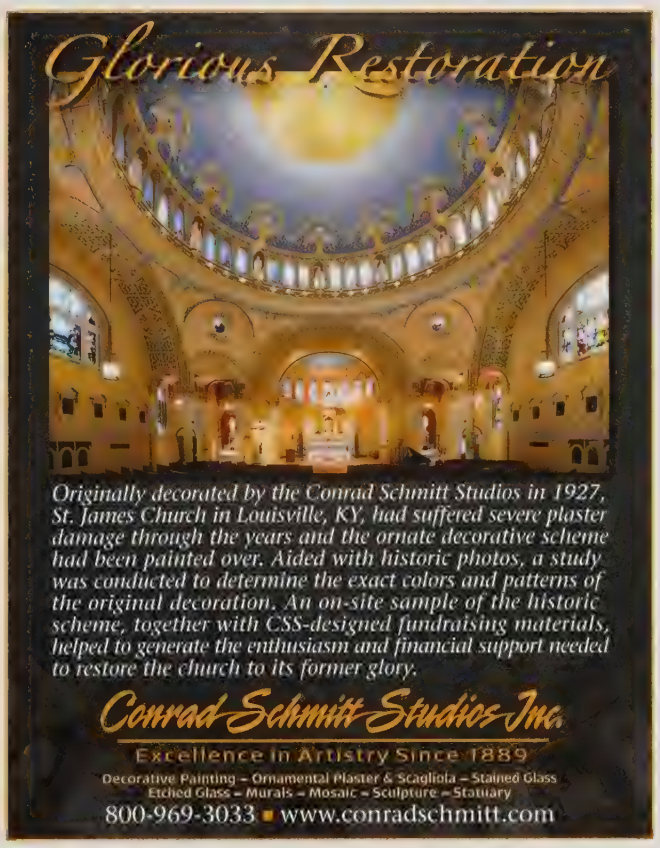
University Church use of Battell rarely overlaps with Indigo Blue. More often Stillness and Light follows a secular event. The frequency of such events combined with the University's commitment to shared religious space prompted the Chaplaincy to remove the chapel's cross during non-Christian activities. Unexpectedly, the void left by its absence was equally problematic. "I hadn't experienced Nihilism until I encountered it in a visceral way," notes Blair. "When we took down the cross from the chapel there was just a hook there, and what was on the hook was nothing. And it was very loud! The whole architecture of the space pointed to this hook with nothing on it! So that didn't work." His first instinct was to restore the cross, but this was at odds with the need to create a safe space for practitioners. "The cross represents anything but hospitality to much of the world," Blair points out. "Its significance is quite different from what I grew up with to many of the students whom I serve." The solution was to hang a scroll depicting Guan Yin, the Bodhisattva of compassion, in its place.

Liturgical translation has become something of Blair's specialty. He occasionally explains biblical references to those unfamiliar with them and gives guidance concerning meditation and Buddhist practice to interested newcomers. "When you set up the mandala for practice," Blair explains, "it can look like there isn't much going on, in that there's nothing there." It can be hard to qualify the difference between simply showing up for a sacred activity versus the work an engaged individual undertakes during meditation to attain a state of mind considered receptive to sacred experience. "It's very easy for meditation to appear as 'just people.'" During Monday night orientation, Indigo Blue urges visitors not to equate distracted attendance with meditating in a religious fashion. "The thermometer between traditions is difficult in terms of who is considered 'religious,'" says Blair, "but one form of emptiness—a mind that has been given permission to not know while still being attentive and alert—should not be linked to another form of emptiness." A famous line from the Heart Sutra, "form is emptiness; emptiness is form," celebrates a core duality in Buddhist ontology that Blair finds is not entirely dissimilar to the biblical notion of "ashes to ashes, dust to dust." Blair describes it as a place where "zero equals infinity." If successful, Stillness and Light will promote one aspect of spiritual life in particular: setting aside time to honor and be thankful for that which is both precious and hidden from view.

When not untangling the intricacies of Buddhist meditation, the chaplain elucidates the meaning of Abrahamic traditions to Buddhist practitioners. In these instances, his Christian heritage comes to the foreground. For example, when practitioners ask to continue their practice past 2 AM, or a music student wants to play the organ past 10 PM, they reason, "nobody is here," Blair finds himself replying, "'This is a church, you can't say nobody is here. Once you put a capital 'N' on that nobody—it's somebody." The chaplain recalls one night during the Jewish High Holy Days when the Arc of the Covenant was housed in the apse, behind a Buddhist shrine laid out in honor of a Theravadan holiday. "A freshman from Beijing was going by and he came in and looked, and I asked, 'Can I help you?' and he said, 'Isn't this a church?' I replied, 'Yes,' and he continued, 'But that's a Buddha statue?' and again I replied, 'Yes.' 'I don't understand, what's in the cage?' he asked, pointing to the louvered container in which the Torah is placed. 'That's the Ark of the Covenant!' I exclaimed, then explained to him the importance of the High Holy Days to many of his fellow Jewish students." Such an occasion illustrates the opportunity for understanding and tolerance engendered when two or more religions share the same sacred space, a direct contribution to the University Chaplaincy's mission.

Stillness and Light enables unencumbered sacred experience in a secular university at a time of night when students lost in their books welcome the refuge of tea and introspection. This scaffold for meditation honors religious experience, for those so inclined, as an important part of student life. The lessons of Battell Chapel have taught Indigo Blue that architecture can both help and hinder, facilitate and inhibit, Buddhist hospitality. "Architecture presents the danger of defining boundaries and limits—but it is critically important to have houses of worship that speak to the particulars of the traditions they nurture and sustain," says Blair. The Buddhist Chaplaincy welcomes the particulars of Battell Chapel, noting that an interfaith structure or even a Pan-Buddhist temple risks, in its desire to speak to everyone, formal generalizations that facilitate not all practices, but none. "The challenge to sacred architecture is to provide a place welcoming to people who believe different things, while not willfully imposing disbelief." In Battell Chapel a quiet mandala of cushions, a space within a space, does just that.

Dariel Cobb is an Assistant Professor at the University of Hartford, where she teaches architectural design and advanced visual theory. She received degrees in architecture from the University of California, Berkeley, and the Yale School of Architecture.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Originally decorated by the Conrad Schmitt Studios in 1927, St. James Church in Louisville, KY, had suffered severe plaster damage through the years and the ornate decorative scheme had been painted over. Aided with historic photos, a study was conducted to determine the exact colors and patterns of the original decoration. An on-site sample of the historic scheme, together with CSS-designed fundraising materials, helped to generate the enthusiasm and financial support needed to restore the church to its former glory.
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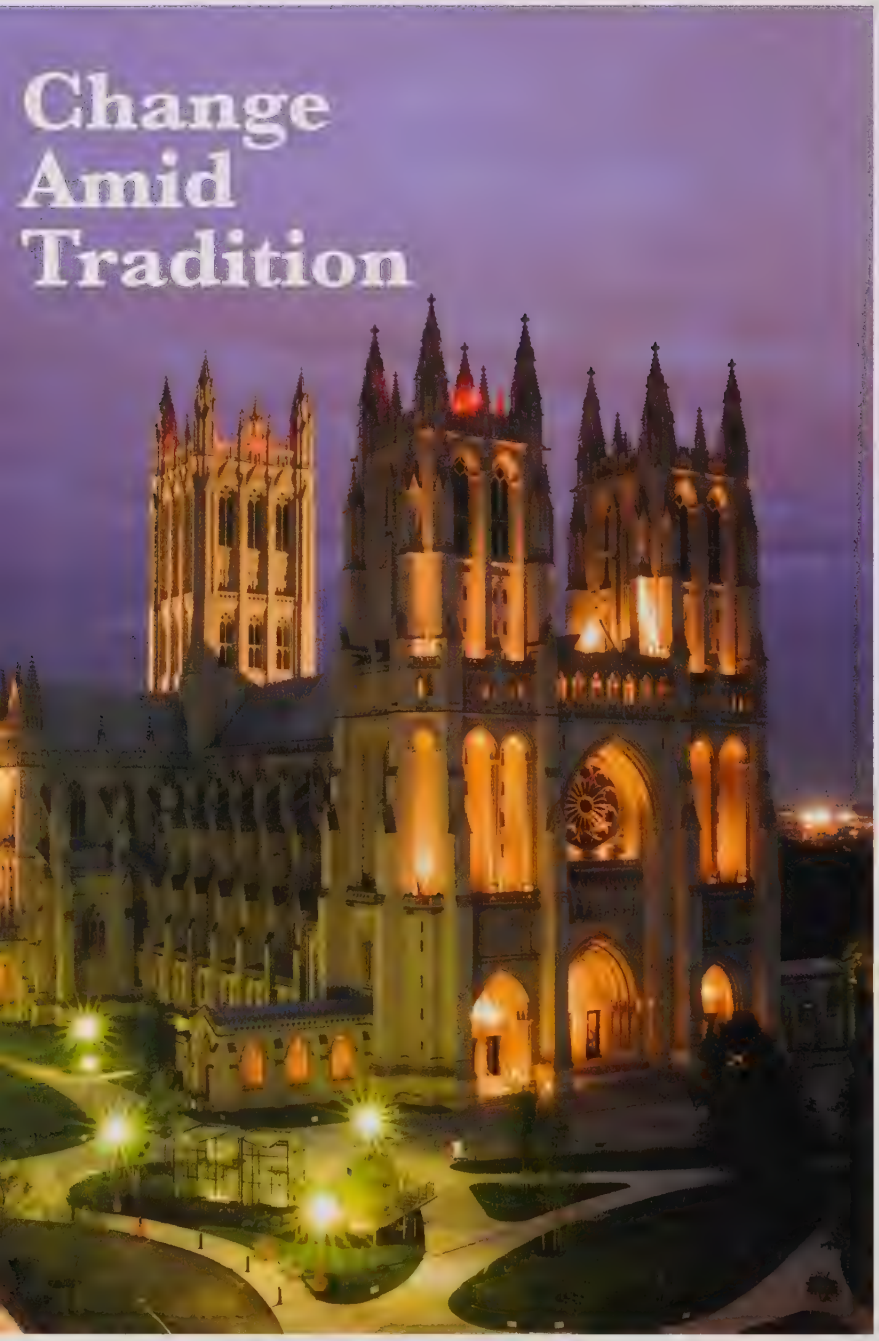
Change Amid Tradition



The west façade of Washington National Cathedral, with its St. Peter and St. Paul towers, was completed in 1990, after 83 years of construction.

By the Reverend John Ander Runkle

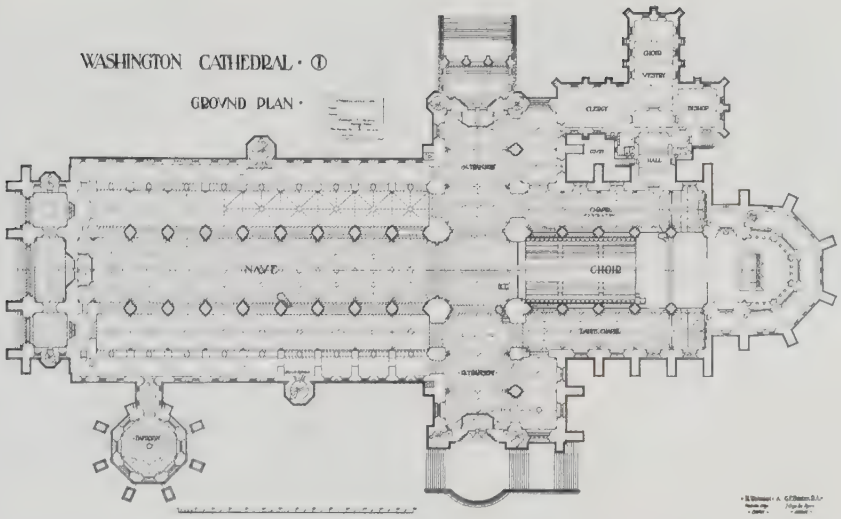
In the late 19th and early 20th centuries, when Washington National Cathedral was first conceived, the religious sensibilities that shaped it were different from today's. At that time, Christianity was unquestionably the dominant religion in the U.S. The Episcopal Church, the faith tradition that gave rise to the cathedral, was recognized by many as the Protestant denomination of choice by much of the country's powerful elite. And the character of church design and liturgy emphasized the transcendent nature of God. So it is no surprise that the cathedral's initial design unabashedly reflected these sensibilities through the form of Gothic Revival, the prevailing ecclesiastical expression of the time.

For more than a century, the cathedral has witnessed much change. Christianity is losing its dominance as the country becomes more pluralistic. The Episcopal Church no longer asserts the authority it once had. And the character of church design and liturgy has shifted to emphasize the immanent nature of God. Different sensibilities exist today that demand different architectural responses, and call into question the continuing validity and relevance of the cathedral's traditional design.

Yet, instead of ignoring the winds of change and quietly slipping into the role of an extravagant anachronism, Washington National Cathedral willingly engaged the challenges posed to its design and responded thoughtfully, embracing some ideas while rejecting others. The result, a traditional place of worship that has evolved into a vibrant liturgical setting, encapsulates the spiritual aspirations of not one but many generations, and embraces change without losing its architectural integrity, character, spiritual substance, and relevance.

The decision to build Washington National Cathedral in the Gothic Revival style was due largely to the strong persuasion of Henry Satterlee, the first bishop of the Episcopal Diocese of Washington and a driving force in the creation of the cathedral. For several years, a debate raged within the cathedral community over the appropriate style for the 20th-century cathedral, involving a number of prominent voices in the world of architecture,[1] with no decision reached. Some argued for a design in the Classical Revival style, while others supported the Gothic Revival. Ultimately, in 1906, the decision was made in favor of Gothic Revival, guided by Satterlee's influence. George Bodley of England and Henry Vaughan of Boston, both noted Gothic Revivalists, were selected as the architects. In 1907, the pair presented the initial schematic design and it was accepted. As construction ensued over the next 83 years the details of the design would be developed, allowing opportunities for adjustments and alterations.

The cathedral was built from east to west, beginning with the establishment of the high altar as the primary reference point from which all construction followed. There is a Christian tradition that subscribes to the sacramental notion that the altar is the first element to be built in a new place of worship and then the rest of the building is put up around it. Consequently, as the cathedral steadily grew



The original plan of 1907 by architects George Bodley and Henry Vaughan, was completed with only minor modifications.

The Great Choir circa 1932, when it comprised the sanctuary and nave, and provided a more intimate setting for worship.

in a westerly direction and the volume of enclosed worship space increased, the distance between the altar and the seated worshippers grew. The resulting chasm between the place where the clergy celebrated Holy Communion and those who would receive it caused some to feel a sense of separation and detachment.

The first primary space enclosed and used for worship in 1932 consisted of the Apse and Great Choir. At the time, however, the present wooden partitions and choir stalls that give formal definition to the space did not exist, which allowed the sense of one unified worship space. By 1938, the Crossing and North Transept were enclosed and incorporated into the worship space, nearly doubling the seating capacity. At the same time, the center of preaching moved from a temporary pulpit in the Apse to the Canterbury Pulpit erected in the Crossing – a shift that dramatically separated the pulpit from the altar. Still, seated worshippers remained in close proximity to both liturgical focal points and a degree of intimacy prevailed.

Then, in 1939, the wooden choir screen was installed between the Crossing and the Great Choir; in 1940 and 1941 the wooden partitions and choir stalls were put in place in the Great Choir. What once had been a unified worship space, albeit unstructured and unfinished, became several distinct spaces, each with specific functions and characteristics. And with this structure came a loss of proximity and intimacy. The preacher delivered the sermon in one space – the Crossing. Holy Communion was celebrated at the high altar in another – the Apse. People were seated in the North Transept, the Crossing and Great Choir, all of which created a sense of disconnection.

At this same time, the liturgical movement, which called for a greater sense of lay participation and a renewed emphasis on God's immanence in worship, began exerting influence beyond its Catholic roots in a number of Protestant traditions, including the Episcopal Church. As early as 1948, conversations began among cathedral clergy and lay leaders about the idea of placing a movable wooden altar table in the Crossing, in the midst of the gathered community. By 1952 the cathedral regularly used a movable altar table in the Crossing for Sunday worship and then removed it following the service. (During this time communion was offered only one Sunday a month; Morning Prayer was the standard fare for most Sunday worship.) The high altar continued to be a place of significance, used for all great feasts.[2] In the early 1980s — after the Nave was completely enclosed in 1976 and the Holy Eucharist was established as the primary

The moveable raised platform at the Crossing has been the setting for Sunday service since 1976.

Sunday liturgy — the decision was made to use only the movable altar table in the Crossing as the liturgical focal point for Sunday communion. The high altar continues to be used primarily for weekday Eucharists.

Perhaps the greatest challenge to the design of Washington National Cathedral came about during the early 1950s, when cathedral leadership was making the decision to proceed with the construction of the Nave and taking it to completion. A number of people, both clergy and laity, questioned the logic and the viability of continuing to build according to the original design. Some argued the design was too large, requiring a Nave of impractical size and cost. They proposed a more contemporary design as smaller, simpler, and less expensive to build, all of which would allow the cathedral to be completed in a more timely manner. They believed a contemporary design would reflect more accurately the spirit of the present age and would support the manner in which current Christian worship was practiced. All of these were reasonable arguments and prompted considerable debate.

After much deliberation, the cathedral leaders decided to adhere to the initial design. Dean Frank Sayre expressed the prevailing sentiments by stating that a cathedral of this size and design was needed primarily because of the spiritual impact it would have on people's lives. Practical matters certainly were important and thus far, the cathedral's design proved it offered flexibility and adaptability to meet changing needs. Yet, a place of worship should do more: it should embody the finest qualities and aspirations human beings have to offer; it should speak clearly to the people of God, reminding them of God's unfailing presence. In the mind of cathedral leadership, the traditional design offered a known certainty in that regard, while a contemporary design offered only an unknown possibility. The cathedral leaders felt called to build a structure for the ages, and placed its trust in a design that had proven itself reliable.[3]

As a place of Christian worship in an increasingly diverse and pluralistic society, Washington National Cathedral, since its conception, has sought to shape itself as "a house of prayer for all people" (Isaiah 56:7). One who was instrumental in helping define this initial vision was Bishop Satterlee. He understood the Church as being much broader than one denomination. For Satterlee, the Church was a holy community, open to all people. While committed to the Episcopal Church and its liturgy, he experimented with alternative forms of worship and other programs to reach a much wider audience with little or no connection to the Church. His vision for the cathedral did not include making it a home for all Christian traditions. Rather, he wanted the cathedral to be a place where people of all Christian traditions could *feel* at home. Richard Hewlett, Satterlee's biographer, pointed to the design of the cathedral's original baptistery, built immediately to the south of the cathedral, as evidence of Satterlee's intent. In Satterlee's mind, baptisms

The Crossing with the raised platform removed allows flexibility for events such as this interfaith dance.

should take place outside the cathedral, in a separate building, where people from other Christian traditions could feel more comfortable and even complete immersions would be possible. Satterlee hoped that by providing such an arrangement, all Christians would feel encouraged to use the cathedral without feeling compelled to become part of it.[4]

Since that time, a number of faith communities, Christian and Jewish, have used space at the cathedral to worship God. Russian Orthodox, Jewish Reformed, Syrian Orthodox, Polish National Catholic, Ukrainian Orthodox, Greek Orthodox, Hungarian Reformed, Armenian, Serbian Orthodox, Kehilla, Roman Catholic, and United Methodist, to name a few, have found the worship spaces inviting and comfortable for their congregations to use for extended periods of time. Numerous leaders from other religious traditions have visited and participated in nondenominational worship at the cathedral; services shaped to extend hospitality across theological divides and establish a sense of common bond and shared humanity. This attitude of hospitality continues into the present as the cathedral welcomes people of all faiths and perspectives to come join in a variety of programs.

Consequently, the cathedral has come to be seen as a spiritual resource — a place for presidential inaugural prayer services, funerals for heads of state, and celebrations of national significance. The cathedral also lends itself to support secular events such as musical and dramatic performances, lectures and conferences. In the end, the cathedral's desire to be "a house of prayer for all people" is not to establish dominion, but rather to foster relationships among the multiplicity of faithful people in this country and around the world.

While Washington National Cathedral established its identity at a time when society and culture were different from today's, the cathedral has engaged the process of change and has adapted to become a responsive, affective place of worship that proves itself relevant for a great many who come here. Why? Part of the reason is due to the fact that effective worship space demands a response. Being more than merely a convenient or useful building, a place of worship needs to make a theological statement that elicits a positive reaction from people; but sometimes a negative response can be equally efficacious. Using traditional architecture, Washington National Cathedral speaks the language of ancient Western Christendom — a language some appreciate, while others find it obsolete or offensive. Either way, it provides a means for the cathedral to engage in dialogue with a newcomer; the second just may require more effort than the first.

Another reason for the cathedral's relevance is the timeless quality and character of the space. Every effort made during the design and construction of the cathedral aspired to excellence. Decisions were guided by long-term, rather than short-term, vision. Materials such as limestone, iron, and white oak came from the earth, and all are of high quality.

The Dalai Lama is just one of the many representatives of world faiths that has visited Washington National Cathedral.

Designs are compatible with the context of the architecture, as seen in the stained glass, stone carvings, and metalwork. The end result is a space of such striking beauty, unlike most encountered in day-to-day life, that it inspires awe. Is it an ideal environment for worship? Of course not. No one place of worship can express adequately the fullness of God or the identity of God's people who gather there.

While Washington National Cathedral's story is unique, it is not without parallel. Countless other traditionally designed places of worship face similar challenges. Changes in liturgy, polity, demographics, economic — all exert stress on the worship environment and carry the implied threat of "adapt or perish." Too often, some react by gutting much of their worship space, claiming openness and complete flexibility to be the ultimate design solution. Yet in doing so, the space and the worshiping community are stripped of many features that give definition to the spiritual character of the environment. What is left is an environment lacking in confidence, seemingly hesitant or unwilling to express architecturally a belief in God and life as a community of faith.

While religious sensibilities from earlier times may seem very different from our own, it does not mean they are without value. Just as we can glean wisdom from other faith traditions, we can also gain valuable insights from the architectural expressions of previous generations. Throughout its history, as Washington National Cathedral wrestled with the questions of the day, it was hesitant to discard the lessons inherited from the past, believing they contain some kernel of insight for the future.[5]

THE REVEREND JOHN ANDER RUNKLE, AS THE CONSERVATOR OF WASHINGTON NATIONAL CATHEDRAL, OVERSEES THE PRESERVATION AND CONSERVATION OF THE CATHEDRAL'S BUILDING FABRIC, ALONG WITH MANAGING ITS FINE ARTS COLLECTIONS. AS AN EPISCOPAL PRIEST, HE SERVED A NUMBER OF PARISHES IN VIRGINIA, NORTH CAROLINA AND TENNESSEE. AS AN ARCHITECT, HIS CAREER REPRESENTS A DEVOTION TO THE CARE AND INTERPRETATION OF ARCHITECTURAL AND CULTURAL LANDMARKS.

NOTES

[1] Daniel H. Burnham, Charles F. McKim, Sir Casper Purden Clarke, Bernard Green, and Dr. Charles H. Moore. From Richard T. Feller, *For Thy Great Glory*, (Culpeper, VA: Community Press, 1979) p. 15.

[2] Protestant Episcopal Cathedral Foundation (PECF) Building Committee minutes, December 8, 1952.

[3] Canon Charles S. Martin, "Memo to the Cathedral Chapter," September 1952; "A Gothic Cathedral in 20th Century Capital," *Cathedral Life*, Autumn 1952; 18-19, 33; PECF Building Committee minutes, January 12, 1953; PECF Building Committee minutes, December 14, 1953.

[4] Richard Hewlett, email message to the author, May 22, 2009.

[5] Valuable assistance in the preparation of this article came from Diane Ney, Lee Tidball, Craig Stapert, Joe Alonso, Mike Heid, Rick Dirksen, Richard Hewlett, and Harriet Runkle.

All photos courtesy of Washington National Cathedral

A House of Prayer For All People

Peace Lutheran Church faces a gracious and welcoming courtyard.

By the
Reverend Steve Harms

Photographs by the Reverend Anita Cadonau-Huseby

More than a decade ago I asked our artist-consultant Richard Caemmerer how to begin a new sanctuary. He drew a square on a sheet of paper and said, "That's it." I asked what he meant and he said, "That's the altar. It's all you need. Everything else must relate to it. It is the reason for the congregation's existence. Its feast sustains the people, the vision, and ministries."

Thus focused, the chief design dynamic for Peace Lutheran Church became the dance of light and sacred emptiness; beautiful abstract painting fills two walls. Stained glass windows built by the congregation create the clerestory. The colors of the abstract painting literally fly through the windows into the sky. All the interior elements (altar, font, platforms, seats) are movable. The true beauty of what Caemmerer created is an environment alive with possibilities for liturgies. The sanctuary presents the paradox of openness and focus. Upon entering the courtyard we are welcomed and prepared for the wholeness where all comes together in God. The environment holds and serves us with the possibility for transformation, compassion, and joy. The genius of Caemmerer's design is the simplicity with which the transparency of light and glass, space and grace stirs human hearts. It is a joy for me to work in this space!

Initially interfaith work seems special or "foreign" to the Christian faith. But the core of Christian identity and practice is a Trinitarian affirmation of life: creative goodness, crucified and resurrecting love, and joy-filled inspiration. This healing and transcending of boundaries is why we exist. It was also the chief accusation against Jesus. Since all people belong to God and life, our calling as a congregation is to bridge new connections of integrity. By their own choice Buddhist, Jewish, and Baha'i friends have participated in our Eucharist.

At Peace Lutheran we understand our ministry to include people of other faiths and no faith. Our building "preaches" (as St. Francis encouraged) welcome and rest. You are free to contemplate and explore here. There is no mold of religious expectation to which you must conform. Symbols in the sanctuary don't possess privatized Christian meanings. Instead they convey universal significance: the beauty of creation, transformative compassion, the joy of aliveness. Since we shape our worship design to honor the traditions of others, we can easily accommodate ourselves to include Sufi and Israeli dances as a whole congregation. Boundaries dissolve, joy is embodied. The "other" does not remain architecturally or

text continues on following page

The interior sanctuary space arranged for Lutheran worship.

liturgically outside of a presumed inner circle.

At weekly meditation people sit on zafus/cushions around the altar. The space encourages stillness and contemplative anchoring too. For four years we have hosted the "Holy Convergence," a gathering of several hundred interfaith friends. This incredibly unique gathering is the largest of its kind that I know of. The space is treasured by the interfaith community because it easily adapts itself for Sufi Dances of Universal Peace, Sikh chant, Buddhist meditation, and new rituals. Convergence participants have included (in addition to those of Christian denominations) Bahais, Zen and Tibetan Buddhists, Sikhs, Sufis, Hindus, Jains, and people from several Jewish congregations. The architecture is universal; the particulars can be arranged to respect and evoke the truth of various faith traditions. The members of various traditions have presented their symbols, art work, thangkas, scriptures, painting, flags, and even the jawbone of an ass in glorious processions. Nothing seems out of place. The light, the calm, the openness of the sanctuary affirm the presence of all. Repeatedly people express how their spirits are energized and uplifted by the community-building of this event. This couldn't happen if the sanctuary were owned or stamped with a particular religious imprint. The Holy Convergence gives birth to and sustains our delight as a house of prayer for all people.

For nearly two years we hosted Sulha Services. These services began in Israel and Palestine; Sulha is an Arabic word for "reconciliation." Every month, members of the Islamic Center, Congregation Beth Chaim, Peace Lutheran, and others came together to pray with one another, hear each other's scriptures, listen to the stories of our people,

Flexibility in design allows the sanctuary to be used for a variety of ecumenical events, such as the 'Holy Convergence.'

A wealth of ecumenical events, including world music, are part of Peace Lutheran's mission.

The 'Peace Mosaic,' installed on an exterior wall of the church facing a labyrinth, was created in 2007 to mark the 50th anniversary of the congregation's founding. The mosaic was designed by Richard Caemmerer and executed (with congregational participation) by Jennifer Mitchell and the Reverend Margareta Dahlin Johansson.

share music, and chant. Our sanctuary could creatively adapt for the prayerful purposes of each gathering. It was this community prayer in all of its forms that deepened our mutual understanding and trust in a post 9/11 world. The fruits of the Sulha Services enabled us to work together on larger issues of concern in our community. The flexibility of our sanctuary made these faith expressions possible; they in turn nurtured heart-connections and revealed the space we prayed in as sacred.

Having celebrated our tenth anniversary at the church this past March, I can attest to the endless possibilities we have experienced. One Lenten Season the chairs were scattered in every direction in total chaos. The theme addressed: This is what the brokenness of humanity feels like. The congregation has never forgotten the pain and awkwardness of that worship experience. This past Advent the platforms were piled high and the altar placed inside a deep hole. Members felt what it is like for "God to join us in the abyss" as they placed lighted candles inside the deep darkness.

Our cross embedded in the abstract wall painting occasionally holds pieces of art, photos, or symbols of faith. This cross lives and evolves. Monthly jazz at our Peace Concerts reshapes the venue to meet musicians' needs. The members of Jarva Roster, a Swedish choir and eight-piece orchestra, reoriented the direction of the entire audience for their Words of Realness concert. Classical Persian Concerts were presented to packed houses of Islamic friends. Audience members expressed appreciation for the beauty and openness of a "non-dogmatic" church. They didn't know such sanctuaries existed in Christian circles.

When overflow crowds assemble, the sliding accordion glass doors open to the adjoining gathering hall. Our baptismal font, the intersection point connecting faith and world, is in the gathering hall. The congregation is reminded by its "pilgrimage" to each baptism that we exist to bless the world not just for the sake of the church. On Palm Sunday the congregation assembles in the courtyard, flows through the gathering hall, and into the sanctuary. It is a procession from creation through community and into the cosmic. At a recent prayer service for marriage equality the congregation met in the church, came forward to light candles placed around the altar, then moved through the rear doors to walk the labyrinth and absorb the wisdom of our mosaic and "Peace Pole." Movement, change, flux, and flow have become essential for mystics, physicists, and the experience of worship. Adoration today must be participatory as we explore the mystery of being beloved sons and daughters of God.

Our sanctuary asks and encourages: "What do we need for now; what design is necessary for this occasion or season?" For example, in the current economic context we must minister to people in the midst of crisis. A "Tent of Meeting/Revelation" was constructed to symbolize God's journey with the people of Israel in the desert. We placed chairs by the altar under the shelter of the tent so people could sit, rest, and pray during the week. People came to receive the strength and nurture of the presence in the tent. Our space communicates with us about what we are experiencing now.

Our sanctuary constantly creates new surprises, insights, and connections. It "preaches" without demanding sole attention. It knows the community gathered around the altar is the focus. Here all belong and all are strengthened. It is a party with no party lines.

The Reverend Steve Harms, M. Div., M.A. Theatre Arts, is the Senior Pastor at Peace Lutheran Church. He is a past President of the Board for the Contra Costa County Interfaith Council and led the transition of that group from its Christian Ecumenical roots into an interfaith organization. He has served on the Board of the Grunewald Guild and also teaches Tai Chi Chuan.

Ecumenical Landmark

More than three decades of shared worship space

By The Reverend Monsignor Raymond A. Barton

This is the story of a unique ecumenical community and the challenge to create sacred space to serve this shared venture of Episcopalians and Roman Catholics within the parameters of both faith traditions. This article does not address the shared life of the community or the various ministries, but recounts the founding of one of the oldest, most vibrant ecumenical communities in the U.S., the Church of the Holy Apostles in Virginia Beach, Virginia.

In 1952, the Faith and Order Commission of the World Council of Churches issued an outstanding yet little-known principle to guide the efforts of churches seeking the restoration of Christian unity. At its gathering in Lund, Sweden, the question was asked: Should not the churches ask themselves whether they should not act together in all matters except those in which deep differences of conviction compel them to act differently? The Lund Principle became a working thesis for Christian unity. In his 1995 encyclical on Christian Unity "*Ut Unum Sint*" ("That They All May Be One"), Pope John Paul II reaffirmed the wisdom articulated in the Lund Principle.

The British essayist G.K. Chesterton once stated that Christianity has not failed; it has yet to be tried. Has the Lund Principle ever failed? Has it ever been tried? Ask those who have been a part of the shared community of Catholics and Episcopalians, the Church of the Holy Apostles. Most have not heard of this bold venture in faith, which has celebrated 32 years of witness to the quest for unity.

Since the English Reformation, both the Episcopal Church as part of the Anglican Communion and the Roman Catholic Church have remained apart. Following the Second Vatican Council both have committed to dialogue with each other, and both seek full communion. It is within this context that the idea of a shared community found its genesis. During an after-dinner conversation on a summer evening in Norfolk in 1975, the Episcopal Bishop David Rose of the Diocese of Southern Virginia and the Roman Catholic Bishop Walter Sullivan of the Diocese of Richmond began to discuss the rapid growth in population affecting Hampton Roads, and the challenges facing each of their dioceses. They soon raised the question, why couldn't they purchase land, construct, and work together?

Stained-glass window declaring the ecumenical nature of Holy Apostles.

The bishops inaugurated a joint planning committee to study what a shared venture would look like. Each bishop appointed members, lay and ordained, whose deliberations resulted in the Summary Statement, issued July 1, 1977. The Committee proposed three areas of shared life and ministry: 1) Liturgy, Education, and Design of Facility; 2) Staffing, Administration, Finance, and Budget; 3) Polity and Legal Matters, while citing the Lund Principle. Both Bishops accepted the recommendations and approved proceeding with the next step.

Because the community had yet to be formed and needed a location, Bishop Sullivan arranged with the board of the James Barry Robinson Institute in Norfolk to have its chapel serve as a temporary location, ideal because of the centrality of the campus to the cities of South Hampton Roads. Hence, the shared community would be designated as nonterritorial. Staffing envisioned a co-pastorate, with full-time priests. Each bishop established a search process in September, 1977, and the first co-pastors accepted their unprecedented ministry in a service celebrating a new ministry at the Chapel on November 1, the Feast of All Saints, 1977. Those attending were invited to be members of the shared congregation by submitting their names and phone numbers. Thirty households initially responded.

The chapel was a free-standing, strikingly simple, Georgian-style edifice; it seated approximately 150, all facing the sanctuary. In addition to the central aisle, it provided side aisles between the windows and the pews. Each window in a wooden Romanesque arch contained clear hand-blown glass panes. There was a modest choir loft over the small vestibule/narthex. Small sacristies flanked both sides of the altar area. In addition to the large

main altar there were two side altars, one with a statue of the Blessed Virgin Mary and the other with a statue of St. Benedict. The handsome chapel was the only space available to the community. How would it serve two faith traditions? The paramount issue was worship: the celebration of the sacraments, particularly the Sunday Eucharist.

The stated mission was to build on the commonalities among the two traditions and to abide by the disciplines of the two traditions governing ecumenical life. The co-pastors were aware that the customary arrangements, even in covenanted parishes of the two traditions, would be for the Episcopalians to celebrate at one hour on Sunday, followed by the Catholics. What if the community could unite before their separate Eucharist and then reassemble in the chapel for announcements and dismissal followed by refreshments, thus building community?

The first official gathering of the community in the chapel was the second Sunday of Advent, December, 1977. The co-pastors fashioned a pre-service, a "para-liturgy." The two candles of the Advent wreath were lighted and the congregation joined together in singing the ancient "O Come, O Come, Emmanuel." A scripture reading proclaimed the Lord's coming; prayers of intercession followed. Then a "pilgrimage hymn" accompanied the Catholics' departure to a classroom in an adjacent building, while the Episcopalians remained in the chapel for their Eucharist. Following the official liturgy everyone reunited in the chapel for refreshments. While Sunday has been described as the most divisive day of the week for Christians, this format modified the experience of the Body of Christ. On that historic day, television cameras and reporters were present. Monday morning, the newspaper became the public record of this ecumenical moment.

Sacred space accommodated a unified community within the disciplines of the two denominations. This arrangement served to encourage families where one spouse was Episcopal and the other Catholic. For the first time they were members of the same community, with access to their church's ministry. Critics saw this as lacking what they were looking for, such as Eucharistic hospitality, and claimed that it was the "same old thing."

When the founding Episcopal Bishop David Rose retired, succeeded by Bishop Charles Vache, who served as the co-chair of the joint planning committee, the transition went smoothly. In subsequent weeks the chapel was the place of organizational meetings, adult and children's faith formation sessions, formation in ecumenism, and social gatherings, and the lay ministry came alive. During these times together, folks set the future for a life together. Sundays nourished what occurred during the week.

Learning of a similar Sunday arrangement in the planned city of Columbia, Maryland, the co-pastors sought permission from their bishops for the community to share the Liturgy of the Word in a way proper to the two traditions. Both churches shared the lectionary with its three-year cycle of scriptures and the liturgical year. The structure of the Liturgy of the Word within the Roman Sacramentary of 1970 and the Episcopal Prayerbook of 1979 (Rite II) were parallel in structure. The bishops agreed on a shared Liturgy of the Word once a month. How would the space serve this happy development? The pre-service would be dropped. The scriptures proper to the particular Sunday would be proclaimed as the community sat together during the response. Following the Creed and Prayers of the People/Faithful, the Episcopalians would gather around the main altar and stand inside the sanctuary. Catholics would proceed to the rear where they would surround a portable altar. Separately and simultaneously, while the

At Holy Apostles two priests (one Catholic, one Episcopal) greet the joined congregations on Sunday.

Catholic priest with his congregation celebrated the Eucharistic rite in the Sacramentary, the Episcopal priest and congregation celebrated the Eucharistic Rite II in the Prayer Book of 1979. The side aisles of the chapel enabled this smooth movement from Word to Table. Following the Communion rite, the two congregations returned to the pews for announcements and dismissal.

The experience was exhilarating! Families, split by the historical divisions of the churches, now had access to the sacramental life provided by their churches while being members of a shared community. The Lund Principle was in practice.

Because of the Robinson Institute's expanding program and the growing needs of Holy Apostles, the decision to find another temporary location was made. Providentially, a small Episcopal congregation, St. Stephen's in Norfolk issued an invitation to share their facility. Not only did they have the church, but also a grade school no longer in use. In 1982, the bishops gave permission for the move.

The gracious parishioners of St. Stephen adapted their Sunday schedule so that Holy Apostles would have the church the last hour of the morning. Classrooms answered the need for separate space on Sunday.

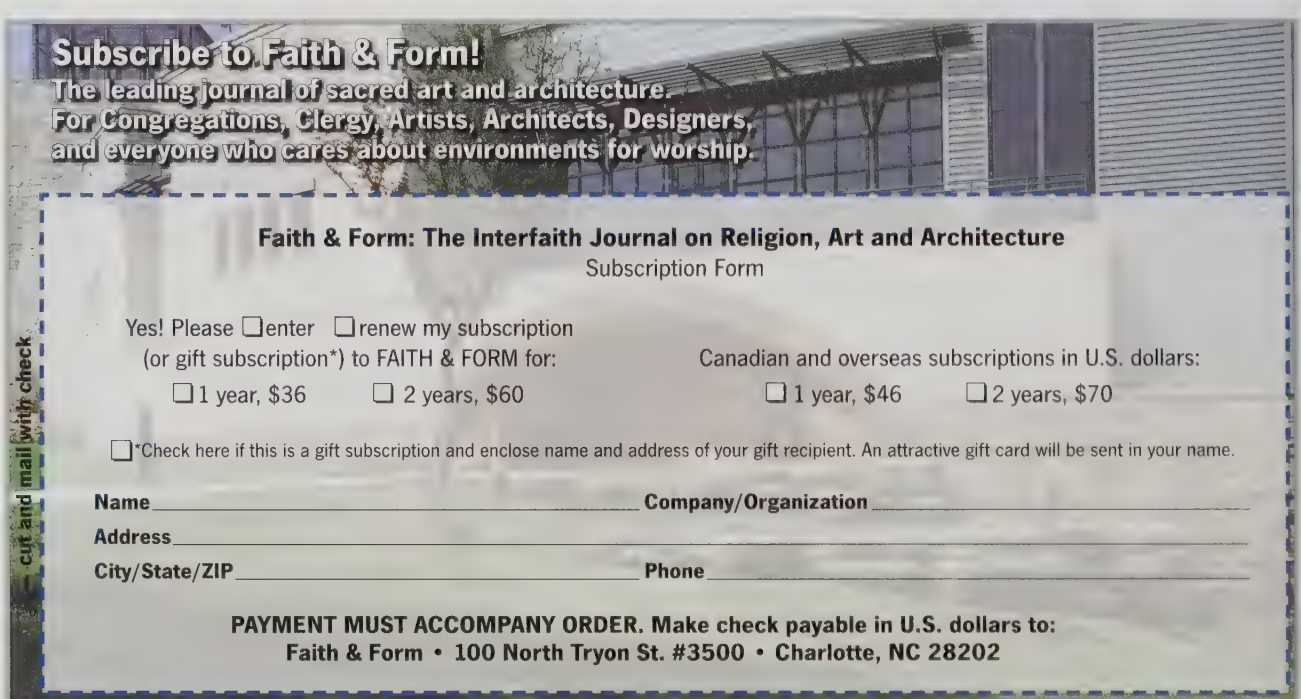
Two years later, the opportunity for a permanent home appeared. Another ecumenical community, Trinity Green Run (Episcopal, Presbyterian, and United Church of Christ), had constructed the first phase of a building plan, but regrettably the community could not sustain itself, and the building was for sale. The co-pastors contacted their bishops and the response was positive. Each diocese would contribute $100,000 and the community would be responsible for the balance, $120,000. In one month the community raised $60,000. Ownership would be shared between the trustees of the Episcopal Diocese of Southern Virginia and the Bishop of the Catholic Diocese of Richmond (Corporation Sole). Once again Holy Apostles moved, this time to its own home.

Experimenting with the new space was challenging. An altar at either end of the worship area served separate Eucharistic rites. The middle of the space provided ample seating for the congregation and the celebration of baptisms, weddings, and funerals in the midst of the community. With its neutral color, the environment could easily be seasonal, with flowers, banners, and portable items expressing the time in the liturgical year and special events. Because it would soon become a secular facility, the Robinson Institute offered the sacred appointments of its chapel. Brass altar candlesticks, double-branched candelabra, a processional crucifix, altar linens, hand-carved Stations of the Cross, a limestone statue of the Blessed Virgin, a deacon's bench, a presider's chair, and a large crucifix became identifiable symbols in the ecumenical community's life and environment, connecting its birth to its present and to its future.

To this day the sacred space at Holy Apostles expresses the painful reality of disunity until the two denominations officially reconcile, while at the same time it points to the strong hope for full communion. The Lund Principle, however, has not been found lacking. My 12-year assignment as the Catholic co-pastor was the blessing of a lifetime. The bishops' vision became a reality while the best of the renewal within each church brought to light the possibilities of reconciled diversity between the two traditions.

Pope John Paul II, in *Ut Unum Sint*, affirms the mutual exchange of gifts among the churches and titles the lived experience a shared legacy for the Church. One of the gifts to Holy Apostles was the liturgical renewal evident in the Sacramentary of 1970 and the Book of Common Prayer, 1979. The Lectionary, likewise, is a shared treasure in both churches, giving life to families, community programs, spiritual growth, and ecumenical witness.

The Reverend Monsignor Raymond A. Barton, priest of the Diocese of Richmod, Virginia, currently serves as the Diocesan Vicar for Ecumenical and Interreligious Affairs by the appointment of Bishop Francis X. DiLorenzo. He served as the founding Roman Catholic co-pastor of the shared community of Episcopalians and Roman Catholics, now the Church of the Holy Apostles, from 1977 to 1989. He is now the pastor of St. Nicholas Catholic Church, Virginia Beach.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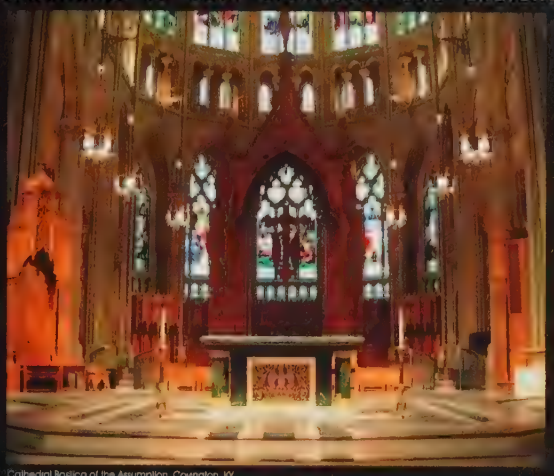

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Hard Times for Religious Projects

It's hard to imagine any type of building that exists further from the worldly fluctuations and vicissitudes of globalized gold and silver than the art of designing religious worship spaces. But it's precisely this dependence on altruistic faith that's tied them to the wider world. As the financial system's malaise has spread to everyone's pocketbook, the charitable donations that fuel this part of the design and construction industry have been drying up, stranding faith communities and their architects.

"It's the most sensitive to the economy of all nonresidential segments," says Heather Jones, a construction economist with FMI, a construction industry management consultant and investment banking firm. Her firm is predicting double-digit drops in the religious facilities market in 2009 and 2010. A poll by the Christian consulting firm Dunham +Company found that nearly 50 percent of Christian adults in American have reduced their charitable giving because of the economic downturn as of last summer—before economic conditions worsened dramatically in the fall. John Justus, AIA, a principal at HGA's Sacramento office who works on religious projects, says his clients are reporting reductions in charitable giving of 20 to 25 percent, and his religion practice is down by roughly 25 percent as well.

As such, architects and economists are predicting a moderate to severe downturn in the design and construction of religious facilities that won't entirely turn around till the economy at large improves and people again feel secure enough to give. "When people make money on the stock market, they're more generous in giving it away, and the stock market is down 50 percent over the last year," says Patrick Newport, of the economic forecasting firm Global Insight.

Certainly, the religious architecture market is insulated from recessions by some of the same development patterns (consistent demand, a lack of speculation, and pre-arranged funding) as other institutional building markets, like the education and health-care sector. Even so, Jim Haughey, chief economist at Reed Construction Data, says this market will be hit hard in 2010.

"The bad news takes 18 months to catch up to them, and so does the good news," he says. Other forecasts are a bit more forgiving. The AIA's most recent Consensus Construction Forecast calls for a 9.4 percent reduction in religious facility construction activity in 2009 and a 1.4 percent increase the following year. Meanwhile, Global Insight is predicting a steep 21.8 percent drop in total nonresidential construction for 2009, and the AIA is forecasting that overall design and construction activity will drop by 11 percent.

Comprising only a few billion dollars per year, the religious facility design and construction market is difficult to track and, in recent years, it has behaved counter-intuitively to the rest of the market. After the recession of the early 1990s receded, the religious structure market didn't pick back up until 1996, but by 2000 it had doubled in size. "That's how long it took the 'good news' to get into church construction," says Haughey.

From 2002 to 2008 the industry was stagnate or receding, according to FMI, even while residential building starts and home prices were rapidly filling an economic bubble that has since burst. Jones says there's a negative correlation between religious facility construction and mortgage rates because people devoting a higher (and rising) percentage of their income to their homes are less likely to have discretionary funds to give to religious groups. However, she says that today's precipitously plummeting housing prices are less likely to free up extra cash for donations and more likely to cause widespread economic uncertainly that will constrict the charitable giving that funds religious construction. Jones predicts a gradual turnaround for the religious construction industry sometime in 2011.

Quote of Note

What is the sacred?
That which unites many souls.

~ Johann Wolfgang von Goethe
(1749-1832)

Architects say that Catholic churches, which fund building projects in a top-down process directly from the Vatican and local diocese, have been better able to continue with projects because they're not as dependent on donations as independent Protestant denominations. Last year, half the projects of Jackson and Ryan, a Houston-based firm that completed $103 million of religious construction in 2008, were religious, but firm principal John Clements, AIA, says that he expects religious facility design to take up only 30 percent of the firm's portfolio this year. In November, he saw many projects put on hold, and several clients had to renew their fundraising efforts. But after December, Clements says, projects began picking back up, and he's optimistic that the worst this recession has to offer is behind them. "People are just being more cautious," he says.

Carter Hord, AIA, principal of Hord Architects in Memphis, which specializes in religious architecture, is also ready for honest optimism. "My hope is that we've already crossed the threshold of the bottom of the recession," he says. For Justus, the collapse of the nation's financial system at least feels as though there should be some kind of positive trade-off in a more reverent and spiritual pursuit, like building churches. "When the financial experience isn't satisfying, people might start looking towards spiritual experiences, or community buildings, and that could mean that church doors could be more open," he says.

Today's economically chastened religious construction industry arrives as other concurrent trends are pulling the scope of the church facilities down as well. After building in popularity over the last decade or so, town-center megachurches that combine many kinds of community and entertainment programming are becoming less popular and less economically feasible. The areas where they've become most common (often rapidly growing communities in the mountain West and the South) have been most deeply affected by mortgage foreclosures, leaving little money for building such grand projects, even though churches there are more likely to be bursting at the seams with congregants. Beyond general belt-tightening that could reduce project size and scope, architects say that church members today are craving a more focused and intimate worship experience in smaller venues. The megachurches that are built will likely have to sacrifice the audio-visual and performing arts capabilities that have become a mainstay of this building type.

Because of the economic downturn, religious facility architects say that congregations have been forced to slow down master planning schedules and build new facilities in phases. Some churches are also using multi-site approaches that distribute worship services across several smaller venues and locations.

As a relatively stable market surrounded by economic wreckage in the residential and commercial sectors, religious design can be an

attractive place for architects to look for new business opportunities. However, this kind of design work is not easy to break into, as clients and designers find each other largely through informal word-of-mouth networks. It's also a difficult and complex building type to deal with. Worship facilities often wrap many different kinds of institutional programming together in one building. The designs of these buildings are also influenced by millennia-old liturgical traditions architects must be familiar with. Justus says architects with previous institutional and nonprofit experience will have an edge when looking for religious facility work.

Performing arts and educational design experience are additional expertise advantages, as many churches contain audio-visual enabled event spaces and classrooms. Firms with less religious facility experience can pair with expert firms as architects of record to get exposure into this market segment. Potential religious facility projects for firms new to this design discipline can include making buildings ADA compliant, designing new landscaping or courtyards, renovations, repairs, or replacing mechanical systems—which is becoming more and more needed in churches built during the post-World War II population boom.

Most churches use a building committee to hire architects and plan renovations and construction, as opposed to singular clients that often commission commercial or residential work. Interaction with these committees can be complex and unwieldy because of the democratic and consensus-based nature of these groups, but this also presents an opportunity for architects to get first-hand knowledge of how this client type operates. Clements suggests joining a church building committee to gain this perspective and act as an informal adviser for whatever projects they might be taking on.

"Churches want a lot of handholding," he says. "Your job is to guide that committee from A to B."

~ Zach Mortice

Zach Mortice is an editor with AIArchitect, the newsletter of the American Institute of Architects, which first published this article.

Hindu Temple Completed in Minnesota

A 43,000-square-foot Hindu temple has been designed and constructed on a 20-acre site at Maple Grove, Minnesota, making it one of the largest in North America. Designed by Leo A Daly for the Hindu Society of Minnesota, the temple will serve the 30,000-plus Hindus who live in Minnesota, North Dakota, South Dakota, Iowa, western Wisconsin and southern part of Manitoba, Canada.

Vedic guidelines of the *Vaastu shastra* – ancient Indian principles for architecture and space planning – were followed throughout the design process, from the site selection to the space planning of the temple. A private road circling the temple in the shape of an ellipse allows worshippers to ambulate around the temple 108 times on special occasions.

The temple is entered through a 65-foot-high "Gopuram," which functions as a ceremonial gateway that all who enter must pass through. The Gopuram *(photo right)* is a prominent feature of Hindu architecture of southern India and clearly marks the division between secular and sacred spaces. There are 24 hand-carved figurines on the four sides of the Gopuram with each side consisting of five figurines. This processional east-west axis, which gradually inclines upward, has walls along the processional ramp that create a room open to the sky and direct the worshipper's gaze toward the Gopuram.

Inside the temple is a 23,000-square-foot sacred space that houses 21 individual mini-temples *(photo above and on the following page)* inside a main sanctuary, with unique architectural features dedicated to different deities and architectural styles of different regions of

India dating back to 2,000 years. The frescoes, statues, and religious decorations for the mini-temples were intricately hand-carved by nine *silpis* (traditional Hindu temple craftsmen) using a concrete mixture. The sanctuary and mini-temples integrate Indian and American architecture. Each individual temple is showcased by a lighted cove above and by a strategically placed skylight to naturally illuminate each temple facade. Floor-to-ceiling windows that become skylights at each corner of the sanctum deliver natural light into the space and offer views of the landscape.

The temple also includes 19,000 square feet of secular facilities consisting of a 500-seat auditorium, dining rooms, classrooms, library, and yoga studio.

Book Review

Building a New Church: A Process Manual for Pastors and Lay Leaders, James E. Healy, (Liturgical Press, 2009), $18.95. There is an abundance of beautiful books on styles of architecture and worship for churches. This book concerns itself with pure practice: a DIY instruction manual that covers the nuts and bolts of needs assessment, committee structure, fundraising, design, and construction of Catholic churches. The author is a Roman Catholic priest who has turned his own experience with a building program into a concise guide for the uninitiated. Readers of other faiths may stumble over specific denominational terms but the general information is clearly written, well organized, and applicable to any building or renovation project in a worship environment. This handbook also could enlighten architects and artists with some insight into their clients' needs and expectations, and help all who collaborate on building a new church to share the same vision. There are full descriptions of the research and planning required, helpful statistical information on results to expect, and prudent advice on how to maintain communication and participation among the membership. Links to online appendices of checklists and worksheets make these tools readily available.

– *Annie Dixon*

The author, a member of the Faith & Form *advisory board, has worked with pastors and church building committees for 20 years in her role as project manager for Dixon Studio. This book and other resources are available at dixonbooks.com.*

Ancient Orthodox Christian Monastery Threatened

Turkish government land officials, to the dismay of Christians, are redrawing boundaries around a Syriac Orthodox monastery and surrounding villages located near the Turkish-Syrian region supposedly to update a national land registry. Mor Gabriel, one of the world's oldest functioning Christian monasteries, has existed on this site for more than 1,600 years. According to the monks, the new boundaries turn over to villages large plots of land the monastery has owned for centuries, and plans to designate the monastery as public forest. The Conference of European Churches, a fellowship of 126 Orthodox, Protestant, Anglican, and Old Catholic churches from European countries, has said it is "deeply concerned about the threat to the survival of the monastery" and has raised the issue with the European Union. The historic monastery was built in 397 C.E. and has seen invasions by Romans, Byzantines, Crusaders, and Muslim armies. Three monks, 14 nuns, a bishop, and 35 students reside and worship on the ancient grounds and preserve the Syriac liturgy in a chapel adorned with Byzantine mosaics.

Documenting Religious Architecture

Cultural heritage consultant Samuel Gruber would like to hear from anyone interested in documenting American religious architecture - especially but not exclusively synagogues - from the 1950s through the 1970s, a period with many fine many buildings now at risk, (but even the generic ones need to be recorded before they are torn-down or adapted to a new use). Please contact Samuel D. Gruber, Ph.D., at 123 Clarke Street, Syracuse, NY 13210; or through http://samgrubersjewishartmonuments.blogspot.com/

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The editors of *Faith & Form* want to bring its readers the latest news of those involved in the fields of religion, art, and architecture. Send press releases and materials to the attention of Michael J. Crosbie, Editor, *Faith & Form*, 47 Grandview Terrace, Essex, CT 06426; email: mcrosbie@faithandform.com.

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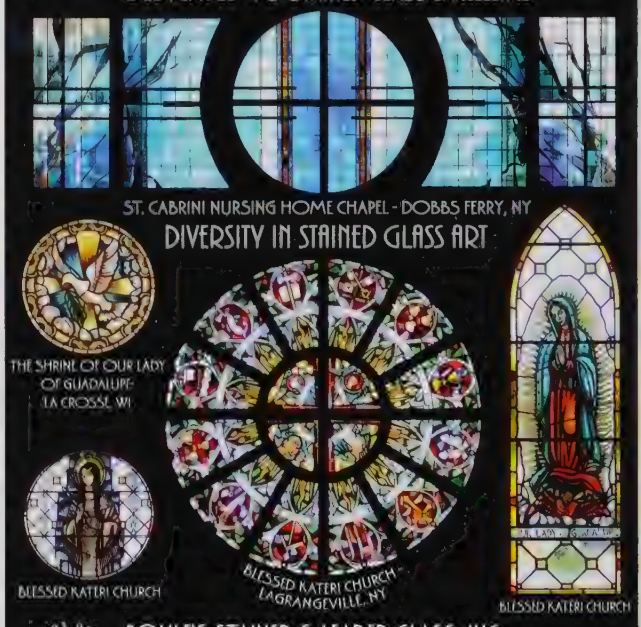
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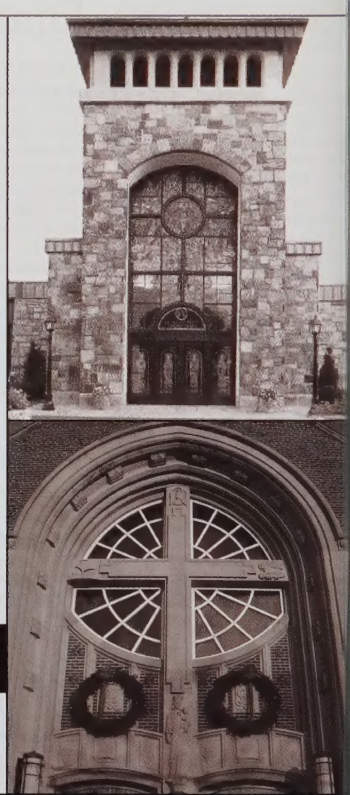

An Interfaith Wish

Just One More Thing... ✶ Betty H. Meyer

Do you sometimes feel yourself unresponsive to, almost bored with, the constant repetition in newspapers, on television, and the Internet about the violence occurring around the world? I long to hear something that will give me hope that changes toward peace have begun to appear.

I do think the interfaith movement is pointing in this direction, but we ourselves have to help make it grow. We must acknowledge and study the work of architects and artists who are willing to design their new work for interfaith expression. Creating a new culture of spirituality that seeks to understand all faiths is surely one path to peaceful coexistence.

I have always enjoyed the paintings of Hans Hofmann (a one-time partner of architect José Luis Sert) and recently attended an exhibit of his work at the Rose Art Museum at Brandeis University. After enjoying the paintings I was surprised to read what Hofmann had written about them. He wrote: "You ask, am I painting myself? I'd be a swindler if I did otherwise. I'd be denying my existence as an artist. I've also been asked, what do you want to convey? And I say nothing but my own nature. You are born with a certain kind of sensibility in relation to which you constantly react."

This may be true, but I like to think that our own natures evolve as we negotiate our way through life, and that an artist can also reflect society as it is and how it might be in the future. We, as individual organisms, are also part of the whole. Like Hofmann, we often consider ourselves to be born with a certain sensibility for faith as "we" define it. We think we are members of a singular faith. We base the designs of our houses of worship upon this closely held cultural overview. Is this approach myopic in the global village? I don't know, but I'm thinking about it. Perhaps we should seek to highlight the commonalities of *faith* rather than focusing on designs that highlight our differences. Perhaps the path to peace lies in this direction.

Architects and artists must work with their client as well. Readers of this column know that I am a strong advocate for a participatory process when working with a congregation. But this doesn't mean you are only a facilitator. You are expected to bring your expertise, experience, and yes, even your vision to the table. The ensuing conversation may look at the universality of faith and suggest design elements that reflect our desire to be close to the mystery of creation in all its many forms.

Interfaith communication should celebrate our differences but also seek the common ground we share. It is the mission of architects and artists to help manifest these aspects of the human psyche with structures and open spaces that foster meaningful religious experiences. A building design or a work of art that inspires peace of mind, a peaceful heart, a peaceful soul, and peace in the world is a gift to the faithful, whoever they may be.

Betty H. Meyer is Editor Emeritus of *Faith & Form* and can be reached by email at bmeyer@faithandform.com

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